

The I.O.O. Course of Instruction in Printing



PRESENTED BY
ROBERT E. DARNABY
AMES M. LYNN, ex officio
Commissioners

The Inspector

The I. T. U.

COURSE OF INSTRUCTION IN PRINTING



Conducted by the Inland Printer Technical School under the direction of the I. T. U. Commission on Supplemental Trade Education. Teaching the principles underlying good typography by the most efficient methods. It is given to students for less than actual cost, being endowed by the International Typographical Union, which offers the Course as one of its contributions to greater industrial efficiency.

The Course prepares the compositor for the best work of to-day and to-morrow;
Is logically arranged, and begins with making the real tools of the printer—letters;
Shows, through a study of the principles of design, the "HOW" and "WHY" of display work;
Equips compositors to do the work of the designer, insuring better results, as the ability to design and execute are thus co-ordinated in one person;
Elucidates color harmony in a scientific though simple manner by a printer for printers;
Gives thorough training in all descriptions of display and decorative typography after the student has been drilled in underlying principles, which he applies to his work,—thereby becoming his own production, not an imitation of some other compositor's work;
Is imparted by a universally commended system of correspondence which insures close personal attention not possible by the class method of instruction;
Insures a graduate the best advice on trade problems as long as he remains at the trade.



The price till September 1, 1909, is \$20.00—5 per cent off for cash, or \$5.00 down and \$5.00 every four weeks till paid. On and after September 1, 1909, the cost will be \$25.00—\$23.00 for spot cash, or \$2.00 down and \$1.00 a week till paid. The increase was authorized because a year's experience had shown that the smaller fee did not cover the cost of tuition, postage, outfit, etc. There are no extras or books to buy—the outfit is complete, and on its receipt the student can immediately commence on his work. Each student who finishes the Course with ordinary intelligence and diligence receives a prize or rebate of \$5 from the International Typographical Union.

THE STUDY OF COLOR HARMONY

THE COMPOSITOR who does, or aspires to do, display or decorative work should understand color harmony, as from the standpoint of the printer black and white is colorwork. In the printing office "color" has been regarded as being entirely a matter of personal taste. This puts the printer at a disadvantage when dealing with those who have a knowledge of color and know it to be a scientific study, reduced to such exactness that it is spoken of in mathematical terms. Personal taste is and always will be a factor, but there is a great deal concerning the subject that can be taught and which is of inestimable value to the compositor.

This knowledge is imparted in the most efficient manner in the I. T. U. Course — by information on light and color, by answering questions (one never really knows a thing till he tells it to others) and by work on a color chart, through which the student makes for himself an absolute authority on the harmonies, the contrasts and the complements of colors.

Mr. C. S. Roray, of Philadelphia, Pa., an accomplished printer, writes as follows on this phase of I. T. U. instruction:

"I have read much on the subject of color and light, but never before have I come across so concise and systematic a treatment of those subjects, accompanied by diagrams of so extraordinary fitness, as I find in the I. T. U. Course lesson papers on color. The diagrams are so simple and illuminating that they are a most effective aid to memory. You have set forth clearly in a few pages what it would take a long and weary study of text-books to learn."

If the gentleman had read text-books on lettering or design he would have expressed the same opinion of our lessons on these subjects, because clarity and the illuminating quality of the lessons are marked features of the I. T. U. Course. Mr. Roray has read text-books on color written by artists, and often written for the purpose of demonstrating some abstruse theory in color. In doing so each writer of the several books overlooked certain simple propositions; it would be a waste of time and space to present them to the readers he hoped his book would reach. But if they are simple and a matter-of-course among artists, they are also fundamental, and

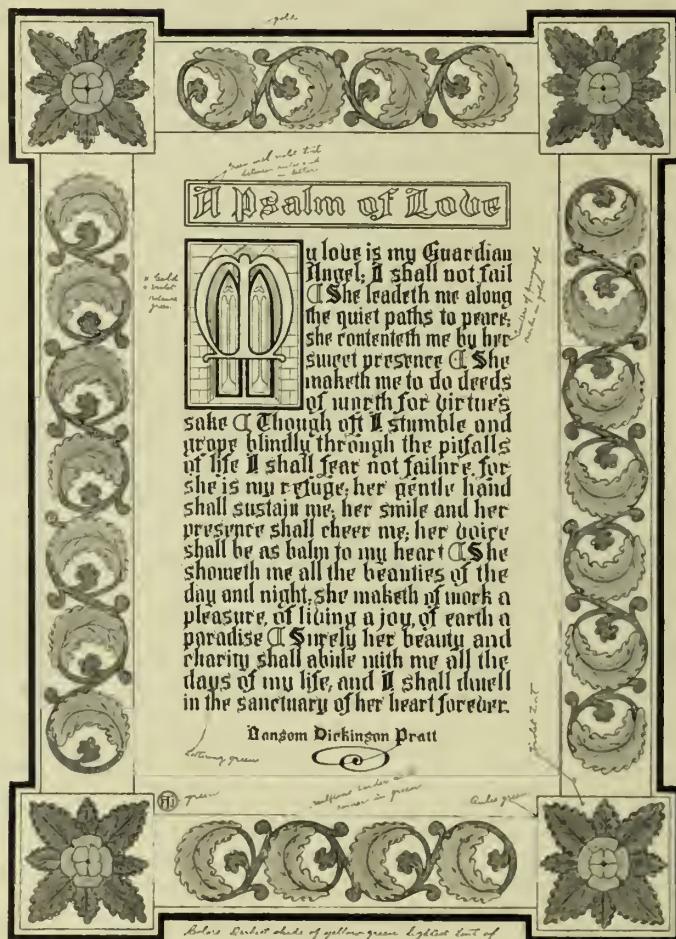
therefore a prime necessity to the artisan studying color. The lessons of the I. T. U. Course were written by a printer for printers — by one who understands from self-knowledge the limitations of his fellow craftsmen. From experience he knew what they ought to learn, what they wanted to learn, and he set it down in the language of a compositor in the easily understood manner of one who has a talent for instructing others. These are the reasons why Mr. Roray finds the comparatively short lessons of the Course of so much more value than the more pretentious works he has spent days and weeks poring over in his quest for color knowledge which he could apply to his daily work as a compositor.

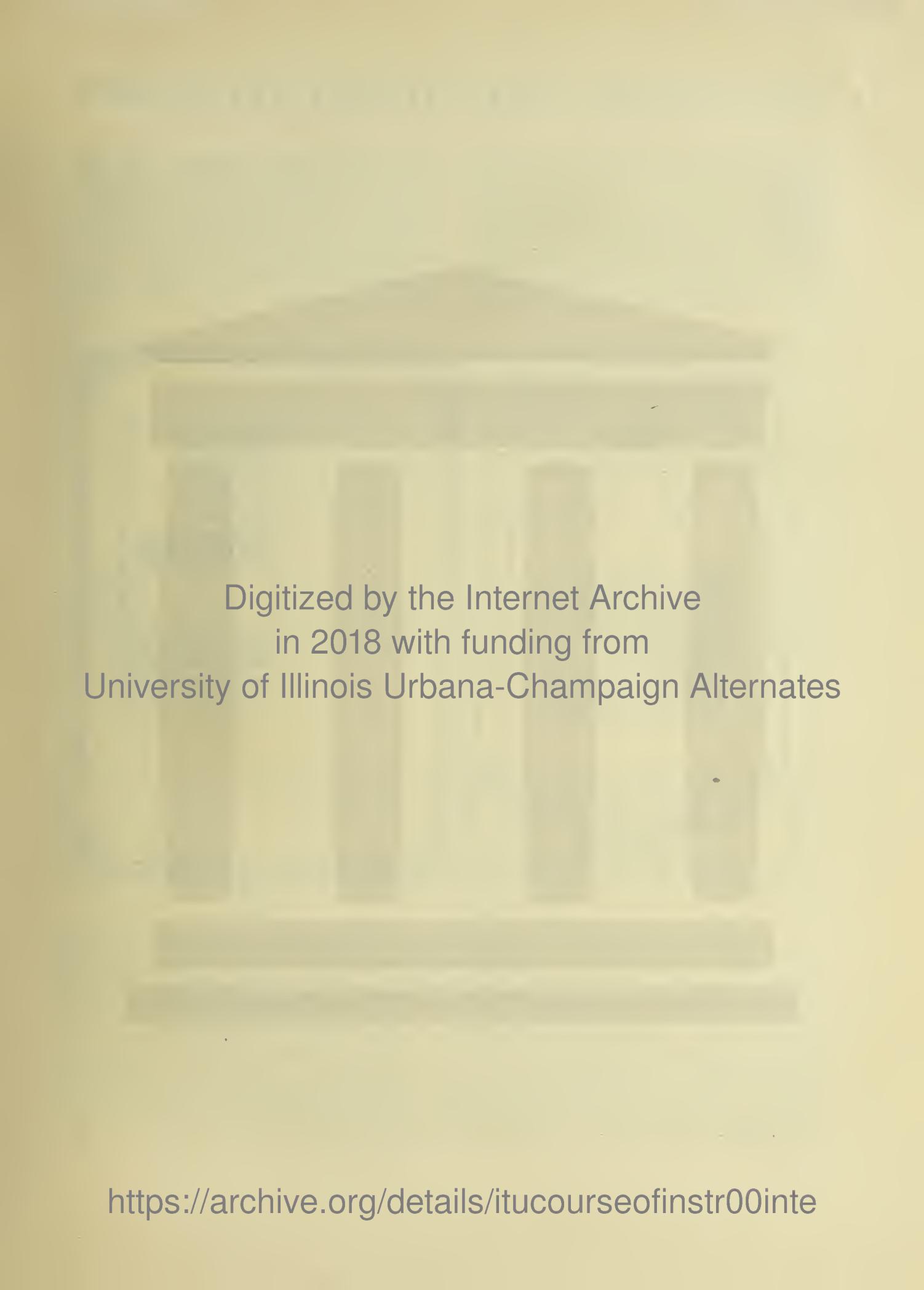
The half-tone on this page and the color reproduction on the opposite page are given for the purpose of showing the value of a scientific knowledge of color. It is the work of F. J. Trezise, chief instructor of the I. T. U. Course, who also wrote all but two of the lessons. At the time it was designed and lettered Mr. Trezise was in Florida. He sent his drawing to the office in Chicago to be printed. On it, in a few words, he gave instructions concerning his color scheme to the photoengraver and the pressman. These instructions can all be found on the accompanying half-tone. The engraver and pressman consulted the I. T. U. color chart and got the exact results the designer wanted. It is possible a

happier combination of colors could be found — that lies with the designer. The point we wish to make is that by scientific training the designer was able to convey to the pressman and others exactly the color setting he desired, and that by consulting the chart both designer and pressman were able to reach the desired results with the minimum of more or less costly experimentation.

Many a finely conceived piece of colored typography is slurred in execution owing to the time employed and the patience exhausted in experimenting first with water-color, oil or other medium, and then with ink. This is especially true when the artisans possess no well-ordered knowledge of

(Continued on Page 14)



A very faint, large watermark-like image of a classical building with four columns and a triangular pediment occupies the background of the page.

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LETTERING NOT HARD TO LEARN

THESE cuts demonstrate that lettering is not beyond the reach of compositors, as many believe. Fig. 1 is the work of a student forty-five years of age whose first lessons were crude; the instructors feared he would be the exception to the rule that "any one who can write can learn how to letter." Yet this is his ninth lesson. He had received, however, some instruction in design before taking the I. T. U. Course. Figure 2 is the work of a student whose history

after a few days obtained employment in an office, doing most of his student work in his spare time. In a month to a day from his first appearance this young man who "never could draw" sent in Fig. 2 as his ninth lesson. Here the Course helped a man to find himself—to use powers that would otherwise be wasted.

More important still is how this affected the student. That he could sketch and letter such a page gave him the vital quality—confidence. He knew he knew something

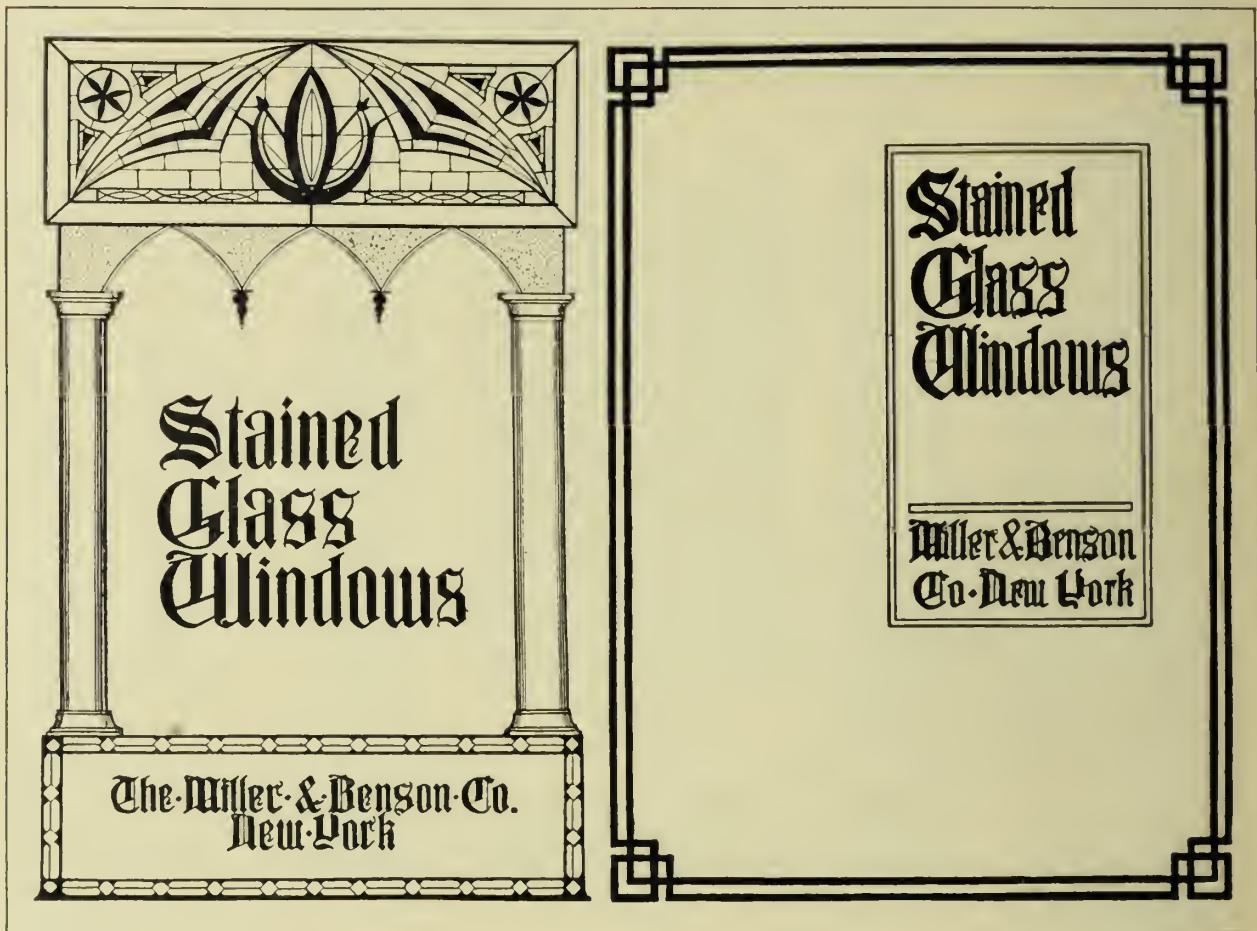


Fig. 1.

Fig. 2.

approximates that of the average printer. A young man, served time on a country paper, and worked on straight matter in Chicago offices. About the time that the Course was launched he called on the Commission. When told of lettering, he was sure he couldn't do it—had never been a success at "drawing" in school days. This square-chinned youth was not so positive of anything as that he could not master lettering. He happened to be idle that week and the Commission had to secure students, but the prospect was obdurate. Finally Chairman McQuilkin offered to engage him at the scale as a student—that is, he would be paid if he was dissatisfied or did not succeed. He tried it out, and

about the printing business. To use his words "I am looking for jobs in the office I would run away from before taking the Course." Another significant incident in connection with this student's work is that a Chicago employer, seeing the lesson, said it was evidently the work of a man with ideas—the sort he was looking for in his jobroom.

So here we have an apt illustration of what the Course is doing every day: Developing latent ability, giving the compositor confidence, widening the sphere of his usefulness, increasing his earning capacity, and convincing progressive employers of the need of engaging a man who studies, has ideas and sufficient assurance to express them in his work.

AGE NO BAR TO STUDY OF COURSE



ANY are laboring under the erroneous impression that the Course is of value to the young only. This is due largely to the fact that all discussions of education within the Union have been prompted by a desire to do something for apprentices. Another contributing factor is the popular belief that after a man has passed a certain age he can not acquire knowledge. In the professions men keep on

fession than a trade. And when a man reaches the place where he can not learn any more he must be content to fall behind in the race.

The Course is not beyond the reach of old printers. There are more students who have passed the fortieth mile-post than there are under twenty years of age. As it requires so much manual work, lettering is the most trying subject in the Course for elderly men — yet they accomplish it successfully.

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growing mentally while their physical powers remain; the age-limit is not a sad fact in those callings. Some one has said the difference between a trade and a profession lies in the fact that one is learned within a set period and the other requires continual study. On that basis hand composition of to-day and to-morrow more nearly approximates a pro-

The accompanying letter-head and piece of verse are samples of the work of a compositor 59 years of age, who had no instruction or experience in lettering before taking the Course. Starting in January, in July this student wrote saying several firms had placed their printing in his hands and asking if \$15 was too much for lettering a letter-head.

WHY speak of the scythe and the hour-glass,
As the bards so long have sung?
Why should we notice how Time may pass,
So long as the soul is young?
Let wrinkles come and the head grow gray,
It's never a cause for tears,
For Methuselah hoped and laughed, no doubt,
When he had nine hundred years.

AN EXAMPLE OF PRACTICAL WORK

PURING June, 1908, a printer of twenty-one years' experience at the business and receiving about twenty per cent above the scale, wrote the I. T. U. Commission asking: "Why should I take a course of instruction that is not of practical value to me in my present position? I believe the Course is a good thing for the apprentice or for the man who is always the first to be laid off, and it should be

a craftsman, and so he devised letters which would leave an impress on the eye, and his typographic sense told him how to mass his lines most effectively; on the other hand, the professional letterer, desirous of showing that he was an artist, sought to demonstrate it in the formation of his letters.

It was this overweening desire that caused him to make the letter R we find in "Wood-Worker," and his straining for artistic effects is responsible for such atrocities as the

THE WOOD-WORKER

A JOURNAL FOR
MACHINE WOOD-WORKERS.

Fig. 1.—A heading presumably lettered and designed by a commercial artist.

a very good thing for the man who is in business on his own account." The reply was necessarily more or less personal in its application, and its reproduction here is undesirable, but it induced the enquirer to enroll within a few weeks.

The cuts on this page show the great advantage the

letters A and N as they appear in the words "Journal" and "Machine."

This example serves to corroborate the compliment of a gentleman who had paid a great deal of attention to education and fine printing, when he said that a thousand com-

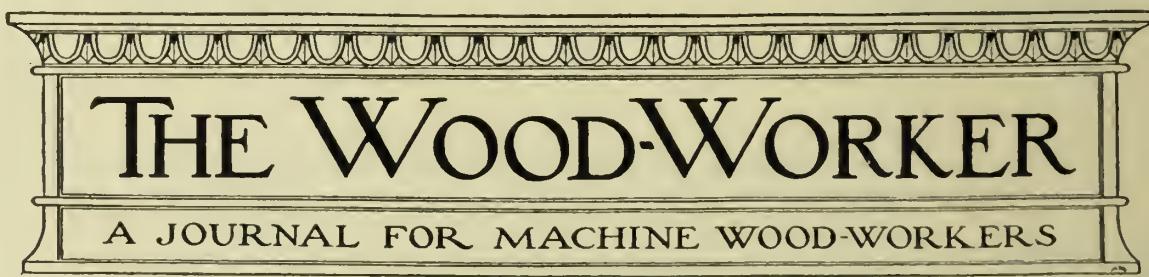


Fig. 2.—The work of a printer who had serious doubts about the value of the Course to efficient compositors.

Course was to this man and also demonstrate how effectively the printer can compete with the commercial artist and designer when he understands the principles and methods employed by those who are encroaching on his field and dictating to the compositor as to how he shall do his work.

Fig. 1 shows a cut presumably lettered and designed by a commercial artist. Fig. 2 is a reduction of the work of the printer who had such serious doubts about the value of the Course to efficient compositors. Mark the superiority of the printer's work. The design is suggestive of the subject and the lettering excellent in forcefulness and carrying power. The printer did not pretend to be an artist but

positors with a knowledge of lettering at their fingers' ends would do more to improve the appearance of the printed page than a hundred generations of artists. The reason for this is that lettering is too frequently an incident with the artist, but with printers it is an ultimate. The last mentioned have been handling letters and thinking about them all their lives, thereby acquiring a lot of sub-conscious knowledge concerning the subject that comes to their aid in a wonderful manner when they acquire manual dexterity with the tools of the letterer. This is not an isolated case. The majority of students who take an interest in lettering make remarkable progress as compared with the average art-class student.

STUDENTS DO DISTINCTIVE WORK

THAT the I. T. U. Course of Instruction in Printing fits the ambitious student to do lettering and design of a distinctive character the accompanying title-page reproduction will amply demonstrate. Chaste and refined in lettering and decoration, it bears all the evidence of a careful adherence to the fundamental principles taught in the Course. The original was a student's solution of one of the lessons on lettering. Where something of a high-class nature is called for, and the stiff, inflexible type fails to furnish the desired artistic appearance, then it is that the hand-lettering comes into play. That its use is daily increasing no one denies. With the cheapening of the reproductive pictorial processes, more and more work of that character will be done. The always-growing esthetic taste of the public will demand that the principal lines on a page shall conform to the subject of the illustration. It is the place of the printer to meet this demand, which means a still greater demand for the paying kind of printing. To enable him to do this, hand-lettering has been made part of the Course.

This decoration is the student's product, and it illustrates what is a common occurrence—that of students falling into the habit of making simple decorations. The Course does not undertake to teach that sort of thing directly, for it does relate to art—unlike lettering and typographical design, which are craftsmanship and can be developed in artistic natures only. But the lessons do stimulate thought along right lines, and those compositors who happen to be well endowed logically become makers of typographical ornaments. Thus the Course opens the door to higher oppor-

tunities, and the future promises much for compositors capable of doing this class of work.

The usefulness of lettering in small and ill equipped offices is but little understood. The evil effect of a scarcity of a variety of display type can be minimized by an occa-

A BOOK ON PRINTING

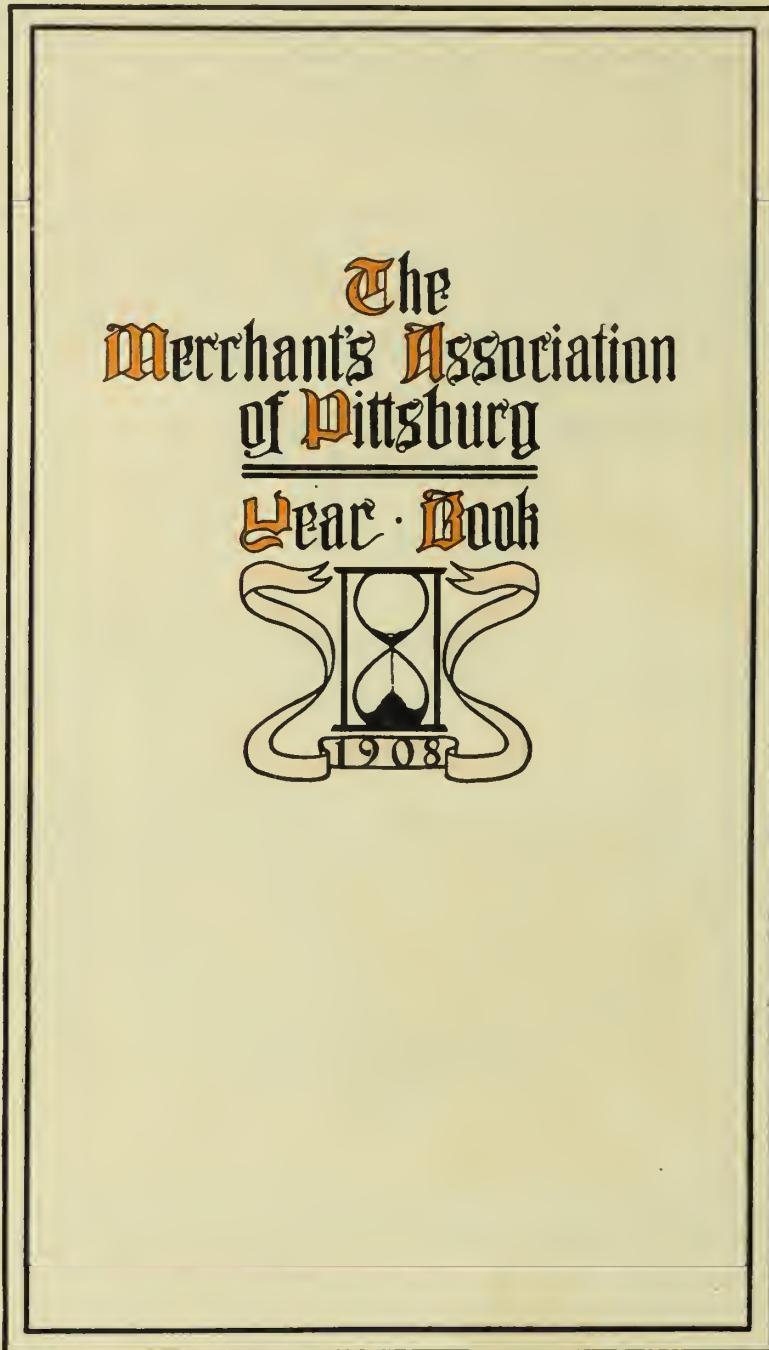
BY
CHARLES EATON SMITH



CHICAGO
THE EMPIRE PRESS
1907

sional lettered line, or a simple ornament may produce a more pleasing effect than the rigid and conventional, though mathematically exact product of the foundry.

LETTERING LEADS TO DECORATION



Illustrative of decorative touch acquired by student.



TUDENTS who do lettering naturally drift into the drawing of decorative designs. In lettering a page the student feels the need of a spot of ornamentation for some particular purpose, and, although before taking up the study of lettering he would never dream of trying to do work of this kind, the confidence gained in the drawing of letters gives him courage to attempt the ornamental design. The reproduction shown herewith illustrates this point. The student, instead of using an inappropriate stock design or entirely omitting decoration, essays something original. While these first efforts are, of course, elementary from the standpoint of art, many of the students gain considerable proficiency in this line by the time they have completed the list of lessons.

THE LOW PRICE OF THE COURSE

A fortuitous combination of circumstances made it possible for the Inland Printer Technical School and International Typographical Union to enter into partnership for the purpose of giving compositors technical instruction of a high order for less than cost. The union defrays all the promotional expenses and gives a rebate or prize of \$5 to each student who finishes the Course with ordinary diligence, and the school furnishes the instruction at approximately the price of tuition, outfit, etc.

AS APPLIED TO EVERYDAY WORK



YPOGRAPHY being a progressive craft, the I. T. U. Commission determined that the system of education adopted should be of such character as to increase the scope of the compositor's field of activity. That is, fit him for doing more of the work that is completed in the press-room and bindery and to meet the demands of enterprising

hibited lessons in the I. T. U. Course, which secured him a position, as they attested his capacity for taking care of work that had heretofore been sent outside. All know that an immense quantity of this sort of work is being done. Those with an eye for the fitness of things also know that in the natural order it should be part of the printer's work. In some way or other it is always so closely associated with letterpress

FULL WEIGHT—32 OUNCES

marigold

BRAND TUB BUTTER

SWEET AND PURE

newspaper advertisers. The Commission was imbued with the idea that there is much latent ability in composing rooms that with a little instruction is capable of doing a vast portion of the work now going outside the printing office.

The cuts on this page are reproductions of the practical work of a student who had no experience in lettering before taking the Course. While the craftsmanship that is displayed in the word "Marigold" is not of a very high order, and far below the student's best, still "professionals" sell poorer lettering every day. It, however, demonstrates the ability of an ordinary compositor to do what is usually sent to some commercial artist.

The student incidentally remarked in his correspondence that when he sought work in an office a foreman suggested that he make arrangements to take instruction for a few months. This he declined to do and ex-

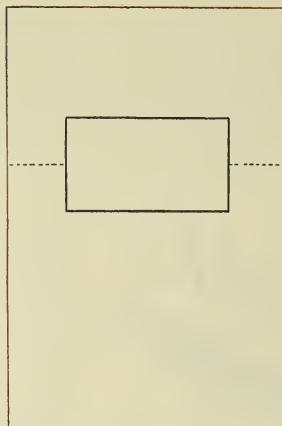


as to be a part of it. While artistic in a sense, it is not art within the proper meaning of that term. Newspapers and florid writers, as well as the jargon of the printing office, have dubbed it "art." This has had a wonderful influence in deterring those not divinely endowed from attempting anything in that line.

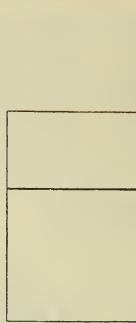
The student whose work appears herewith is not especially gifted or brilliant. He has had opportunity to display this peculiar knowledge and apply it to every-day work, and only in that way differs from other students who have gone as far as he has. Thousands of other compositors can do so, if they but will.

All "tasty" printers possess this desirable capacity. The I. T. U. Course offers them the opportunity for development whereby they may use power which has hitherto been allowed to remain unutilized.

A STUDENT'S LESSON ON DESIGN

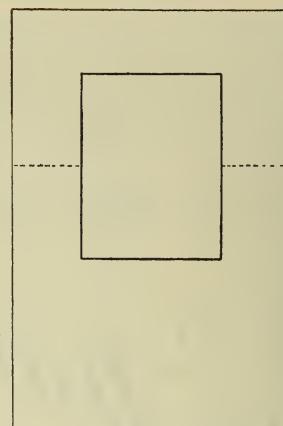


No. 2.—A group of boxes, 2 in. high and $5\frac{1}{2}$ in. wide, is to be placed on a cover 6 by 9 in. in type. Draw a diagram showing them in the proportion of 5 to 5.



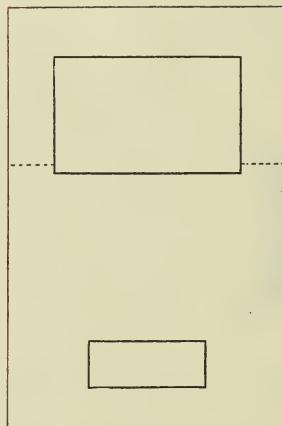
No. 3.—Draw a diagram dividing a page 6 by $9\frac{1}{2}$ in. in type into proportions of 3 to 5.

Scale of $\frac{1}{2}$ inch to the inch.

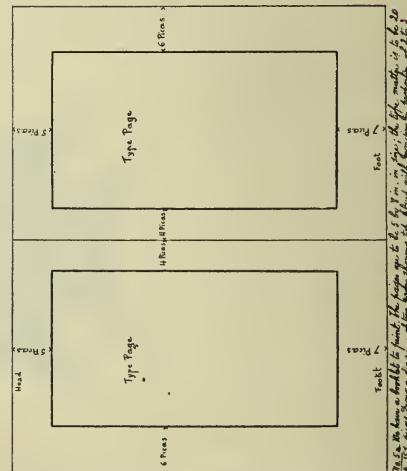


No. 4.—A panel 2 $\frac{1}{2}$ in. wide and 6 in. high is to be placed on a cover 6 by 9 in. in type. Draw a diagram showing it in the proportion above of 3 to 5.

Scale of $\frac{1}{2}$ inch to the inch.



No. 5.—Two groups of writing matter are to be placed on a cover; the upper one is 6 in. high and 6 in. wide, and the lower one is 1 in. high and 1 $\frac{1}{2}$ in. wide. Sketch showing them balanced on a cover 6 by 9 in. in type in the proportion of 3 to 5.



No. 5.—We have a handle to hint the height of 6 by 6 in. and 1 by 1 $\frac{1}{2}$ in. given. Show a diagram of an upper portion of 6 by 6 in. in type.

The above diagram shows a student's working out of the problems given in Lesson 11 of the Course—a lesson devoted to the study of proportion. In this case the student has carefully written under each of the solutions the problem as taken from the lesson and, beginning with No. 1 and following to No. 5, the reader will note the gradual working out of the propositions, from the simple to the more complex.

ON THE QUESTION OF DESIGNING

 ONE of the most important features of the Course is its lessons on design. This group of lessons deals with fundamental principles and teaches the student the elements of good *design*—not a superficial cleverness in typographical design, but an understanding of the basis of all good design, typographical or otherwise. In these lessons the student approaches the question of design from a standpoint

concerned, all design is alike, and that the student who has mastered these principles or rules has the foundation upon which to build all classes of typography.

Perhaps the most important and interesting lesson in this group is that devoted to the arrangement of lines and masses, or the sketching out of designs. This making of simple sketches is a thing neglected by all too many printers. A greater variety of design can be attained by this method than

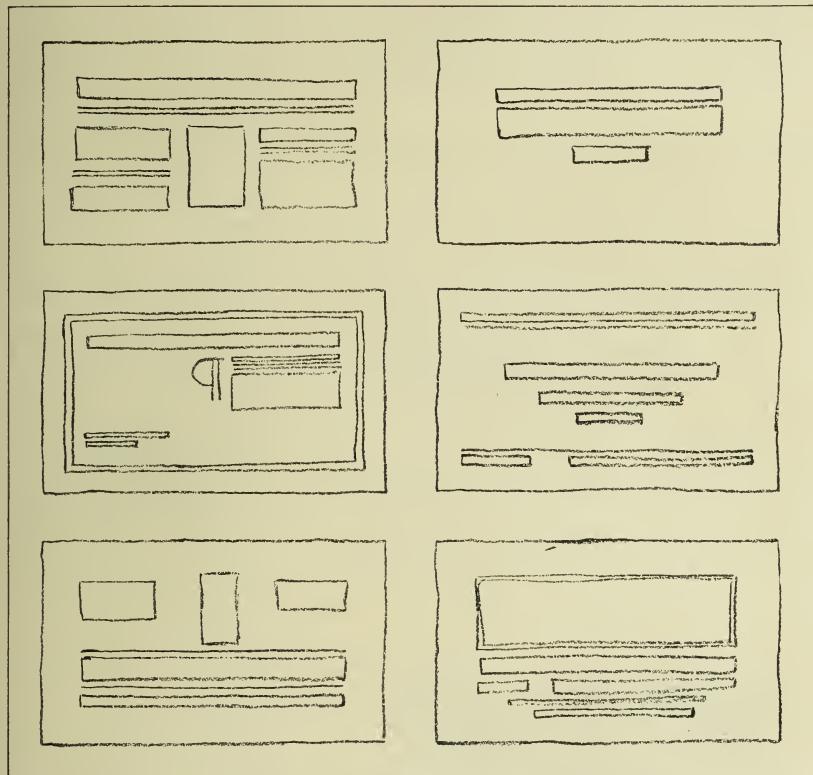


Fig. 1.—Suggestive sketches for business card designs, showing arrangements in lines and masses.
Figs. 2-10 show business cards set up from these sketches.

new to most printers. The printer ordinarily thinks of separate kinds of design for different classes of work—letter-head designing, for instance, as different from cover or title-page designing. The lessons of the I. T. U. Course lay particular stress upon the fact that, as far as principles or rules are

by any other way. To illustrate the manner in which this matter is handled in the Course, we have here taken the copy for a business card and worked it out as is done in the lessons. We first make one or more sketches or outlines, similar to those shown in Fig. 1, giving suggestions of the

ON THE QUESTION OF DESIGNING

Marshall & Company

WE CARRY A COMPLETE LINE OF OFFICE SUPPLIES

222 LOOMIS AVENUE, CHICAGO



JOHN R. MARSHALL
ROBERT C. SMITH

PRINTERS
BINDERS
ENGRAVERS

Fig. 2.—An arrangement filling the entire card and using a stock ornament.

MARSHALL & COMPANY



John R. Marshall Robert C. Smith
PRINTERS, BINDERS,
ENGRAVERS ▼ WE
CARRY COMPLETE LINE
OF OFFICE SUPPLIES

222 LOOMIS AVENUE
CHICAGO

Fig. 3.—The rules on this card serve to hold the various groups together.

JOHN R. MARSHALL
ROBERT C. SMITH
22 Loomis Avenue
Chicago



We Carry a Complete Line of Office Supplies

Marshall & Company

Printing :: Binding :: Engraving

Fig. 4.—Another arrangement in which a stock ornament is used for decoration.

type arrangement. Unless the compositor has in his mind a clear idea of how his job will appear when finished, he should not neglect this. If the proposition is a comparatively easy one, no sketch is necessary; but unless one can clearly see in one's mind the effect of the proposed arrangement, a sketch of this kind should be made. This sketch need not be at all elaborate; just a few pencil lines to give a general idea. In a very few minutes the compositor can make several of these arrangements and then choose the one which is best adapted to the work in hand. Then, too, the making of sketches of this kind will assist us in getting away from the trouble which we have all experienced in setting a reprint job. Frequently the compositor is given a job and told to reset it in a different manner, yet, try as he will to avoid it, the original design forces itself on him and he finds it almost impossible to get anything radically different. The sketching out of various arrangements for the same job is probably the best means of overcoming this trouble.

In making these sketches care should be taken to group the reading matter in such manner that there are comparatively few "spots" on the card. Each spot or group constitutes a force of attraction, and when we have too many forces of attraction the design becomes complicated—a thing which must be avoided on a business card.

In Fig. 1, then, we have sketched six different designs or arrangements for the job in hand, the question of which of these arrangements is the better is largely a matter of personal taste. For the sake of illustration, all of them have been put into type, together with three other arrangements, and are shown herewith.

In these examples, what the I. T. U. Course teaches as the fundamental principles of design—simplicity, proportion, shape harmony and tone harmony—are carefully adhered to. The display composition of to-day bears evidence of careful thought regarding design and the suitability of type faces and decoration. Not in a multiplicity of types, ornaments, etc., is good printing formed, but rather in the job containing few different letters and ornaments, but those few carefully chosen and properly used. The instruction given in the I. T. U. Course is practical, and the aim throughout is to enable the students to turn out high-class printing that will pay the employer a profit. For this reason no effort

ON THE QUESTION OF DESIGNING

is made to have students send in unique and bizarre arrangements, and elaborate type designs involving an expenditure of time that would be prohibitory in the ordinary printing office are not encouraged. Instead, simplicity of design is the keynote of lessons.

LIST OF THE LESSONS

In order that the reader may get a clear idea of what the various lessons in the Course teach, a complete list of the regular lessons is given herewith. In addition to these, two review lessons are given after half of the lessons have been completed. The study of lettering is first taken up, followed by design, color, commercial typography and imposition in a regular order.

- Lesson 1 — Lettering: Roman capitals in pencil.
- Lesson 2 — Lettering: Roman lower-case in pencil.
- Lesson 3 — Lettering: Italic in pencil.
- Lesson 4 — Lettering: Inking in roman capitals.
- Lesson 5 — Lettering: Inking in roman lower-case.
- Lesson 6 — Lettering: Inking in italic.
- Lesson 7 — Lettering: Gothic alphabets.
- Lesson 8 — Lettering: Making title-page design.
- Lesson 9 — Lettering: Making cover-page design.
- Lesson 10 — Design: Balancing measures.
- Lesson 11 — Design: Proportion.
- Lesson 12 — Design: Shape harmony.
- Lesson 13 — Design: Tone harmony.
- Lesson 14 — Design: Preliminary sketches, or arrangements of lines and masses.
- Lesson 15 — Color harmony.
- Lesson 16 — Color harmony.
- Lesson 17 — Color harmony.
- Lesson 18 — Color harmony.
- Lesson 19 — Color harmony.
- Lesson 20 — Composition of letter-heads.
- Lesson 21 — Composition of bill-heads.
- Lesson 22 — Composition of business cards.
- Lesson 23 — Composition of envelope corner cards.
- Lesson 24 — Composition of tickets.
- Lesson 25 — Composition of menus.
- Lesson 26 — Composition of programs.
- Lesson 27 — Composition of cover-pages.
- Lesson 28 — Composition of title-pages.
- Lesson 29 — Composition of advertisements.
- Lesson 30 — Composition of advertisements.
- Lesson 31 — Lay-outs of books and booklets.
- Lesson 32 — Papermaking.
- Lesson 33 — Platemaking of various kinds.
- Lesson 34 — Imposition: Four and eight page forms.
- Lesson 35 — Imposition: Twelve and sixteen page forms.
- Lesson 36 — Imposition: Twenty-four and thirty-two page forms.
- Lesson 37 — Imposition: Forms for folding machines.

MARSHALL & COMPANY

PRINTERS, BINDERS, ENGRAVERS :: WE CARRY A COMPLETE LINE OF OFFICE SUPPLIES :: 222 LOOMIS AVENUE, CHICAGO

JOHN R. MARSHALL
ROBERT C. SMITH

Fig. 5.—A very simple design, pleasingly placed on the card.

WE CARRY A COMPLETE LINE OF OFFICE SUPPLIES

Marshall & Company

Printers :: Binders
Engravers

JOHN R. MARSHALL
ROBERT C. SMITH

222 Loomis Avenue, Chicago

Fig. 6.—Another simple design, very easy to set.



Marshall & Company

Printers Binders Engravers

We Carry a Complete Line of Office Supplies

222 Loomis Avenue, Chicago

Fig. 7.—An arrangement which makes use of a more pictorial decoration.

ON THE QUESTION OF DESIGNING



Fig. 8.—A hand-lettered card. Note the flexibility of the letters as compared with type, especially in the squaring-up of the words "Printers, binders, engravers."



Fig. 9.—This may be termed the conventional form of business card. The arrangement is suitable for almost any type-face.

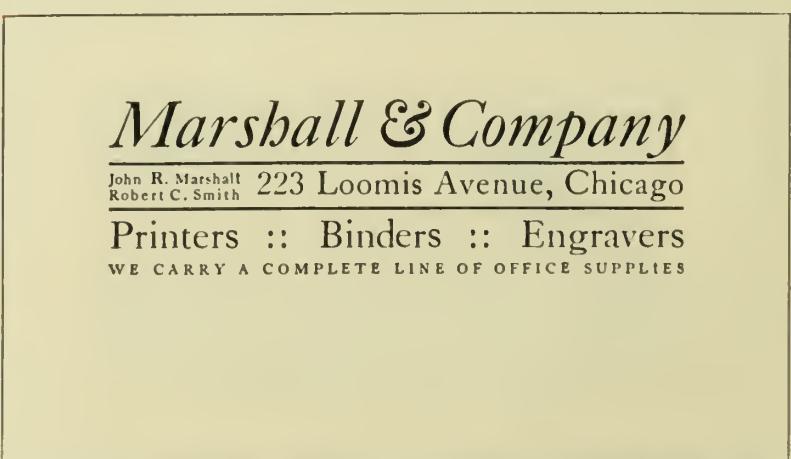


Fig. 10.—The text grouped into one panel and placed in a pleasing position on the card.

THE STUDY OF COLOR HARMONY

(Continued from page 2.)

color but are guided by their native taste and "picked-up" knowledge or by the rule of thumb.

The printer who knows nothing of color harmony can get theory and practice of inestimable value from the Course. Those who have done and are doing colorwork in the old style will also gain as much for, as an educator—Dr. Kenneth Mees—has said, "an ounce of accurate knowledge is worth a ton of unreasoning practice."

The I. T. U. Course, as every educational effort should, looks to the future. It not only endeavors to fit the compositor for the better class of work of the present but aims to equip him for the profitable work of to-morrow. Men in their prime have been able to hold leadership among their fellows with comparatively little knowledge of color harmony, but the experience of the last decade shows that the apprentice of to-day will have to be in possession of much information regarding this subject which has heretofore been considered unnecessary. There is probably three or four times as much accurate color-work done now as there was fifteen years ago, and the next fifteen years will show a greater increase, as a job seemingly has "no class to it"—or perhaps it would be better to say it does not appeal strongly to the public eye—unless it is printed in two or more colors. The domestic product proves this and the influence of foreign printing tends to accelerate the demand. As yet Americans do not excel in color-work, but so soon as the handicap is overcome—and it assuredly will be overcome within a short time—the demand in this country will go forward with leaps and bounds. If the compositor is to hold his own—not to become the helper of the commercial artist—he must "know his color harmony."

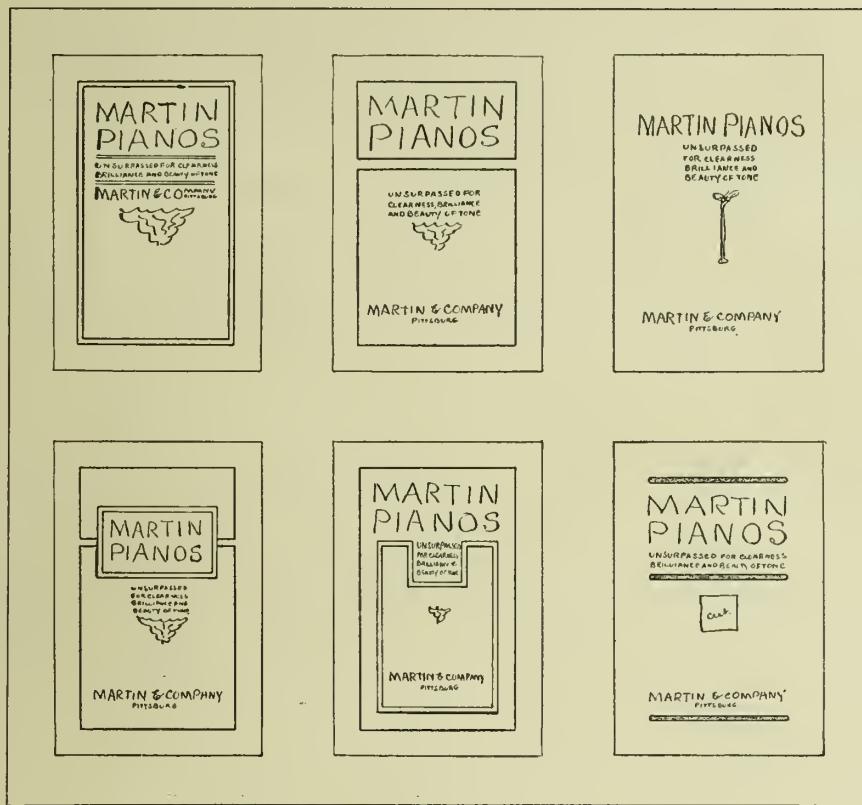
The most profitable printing is done for the purpose of advertising, and as advertisers are inclined to pay high prices if the printers' work will sell their goods, we may be sure that Americans will not long be content with any but the best in typography. For these reasons the study of color harmony is of the utmost importance to every display printer who intends to stay at the business and acquit himself creditably and to the advantage of his family.

VARIETY IN WORK OF STUDENTS

THAT the study of certain principles of design and color harmony would make the work of all students alike has been suggested by some who have not thoroughly understood the scope of the Course. Nothing could be farther from the truth. Because students of art are taught principles of composition and color harmony it does not follow that they must all paint the same picture in the same way; neither do all architects, because of having studied certain principles of architecture, design all buildings alike. Nature furnishes to the painter countless different compositions, and the page furnishes to the printer countless opportunities for

a given piece of copy. Scores of new variations of design for this page are being constantly sent in to the instruction department.

Instead of tending to make the work of all printers alike, study along the lines laid down in the Course does just the reverse. Before the printer bases his work on well-defined principles of design he looks upon each class of work as something different. He knows a few set forms for cover-pages, a few set forms for business cards, etc., and assumes that learning to design cover-pages means the learning of new forms or models. After studying the basic principles underlying all good design he finds that the need for certain set



variety of design; but in either case, in order to please the eye, the arrangement must be based on well-defined principles.

As an illustration of the fact that the study of the lessons and the acquiring of certain principles of design do not limit the possibilities for variation in typographical design, the examples of sketches shown herewith are especially valuable. They were sent in by one of the students as a solution of one of the problems in Lesson 14. This problem calls for several different arrangements of a certain piece of copy. In this particular instance six arrangements were sent in, and one can readily see that, although they are all entirely different, still any one of them would, if followed carefully, even by a printer of very ordinary ability, result in a pleasing page. And this represents only a few arrangements, by one student, of

forms for certain classes of typography has been done away with, and he no longer cares what forms or arrangements others may use—he is capable of originating and constructing forms of his own. Better than this, he knows when he has them constructed properly and knows *why* they are correct. This question of the *why* of things is made much of in the Course. Throughout all the lessons and criticism no statements or assertions are made that can not be backed up completely by the reasons therefor. Care has been taken that opinions, no matter how good, unless backed up by scientific reasons, shall have no part in the instruction. Thus all the tendency to dogmatic assertion, so frequently found in technical writing on typographical subjects, is done away with and an accurate basis established.

OF GREAT VALUE TO APPRENTICES

APPRENTICES should appreciate the Course. It makes an especially strong appeal to victims of specialization who are kept at one branch of trade, and that not a very skilful or lucrative branch. The prevailing system of "apprenticeship" deadens initiative where it is alive and allows it to remain dormant where it is not highly developed.

This student's work lacks the finish of more experienced men and he has not had the opportunity to use suitable type, but his lessons show that he has correct conceptions of how the work should be done. If he ever acquired the information that has shown him how to mass his lines and decorations so as to produce proper effects, it would be after a long siege of "barnstorming" and much humiliation. With

Seth R. Brown, Pres.

Established 1873

Daniel Kelley, Sec.



Typographical Union No. 39

Trades Council Halls

89 Canal St.



Grand Rapids, Mich.,

The letter-head given here is a faithful reduction (an exact reproduction being impossible) of the work of a newspaper-office apprentice, whose duties had been confined to working on the bank, pulling proofs, and setting type-lines in headings.

all that sacrifice, however, he would not know whether he was right or wrong, and the cost in time and money would be prodigious as compared with the fee paid and the study expended on the I. T. U. Course.

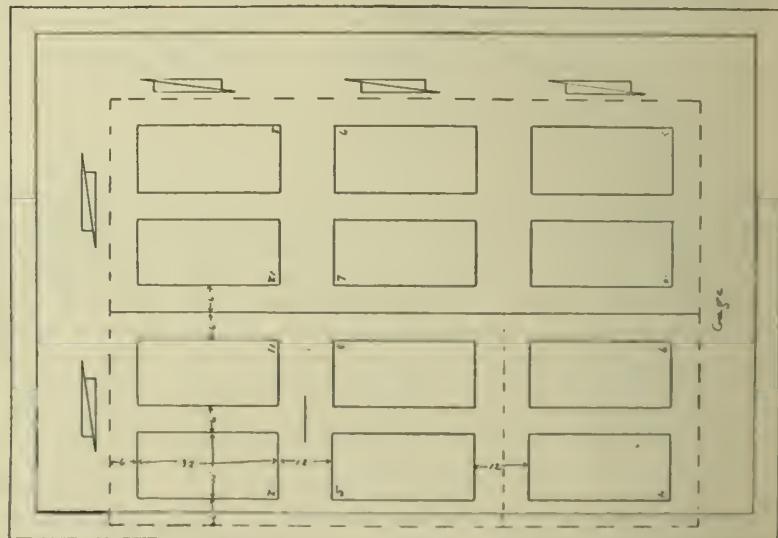
IMPOSITION BY THE I. T. U. METHOD

IMPOSITION has been written about in text-books without number. Every novice at stonework knows of the nervous manner in which he consulted his text-book for the layout of a form new to him. Thousands of compositors shudder when thinking of the trepidation that overcame them as they essayed to impose their first book form. The form laid, a greater bugbear arose in the problem of getting margins and "allowing for trim." In the rush and worry of that moment what had been read in text-books seemed a hazy confusion of terms.

When imposition is learned by the I. T. U. method these terrors are mitigated to a great extent, if not entirely obviated. The best and latest wrinkles are set forth. The great advantage, however, over the text-book method is that the student is required to put his work on paper, giving his margins and dimensions of the furniture in detail.

Barring actual practice at stonework, nothing could be superior to these lessons. There is some compensation for any inherent disadvantages in the fact that the student's

work is done under the scrutiny of capable and painstaking instructors, whose business it is to spend time assisting the student — an attention which the average office could not permit a competent journeyman to show the most willing learner.



Student's lesson on imposition.

If you know any printers or apprentices who might be interested in and would be benefited by the Course, do them a service by sending a postal containing their names and addresses to the I. T. U. Commission, 120 Sherman St., Chicago, Ill.

And How About Yourself?



THE SUPREMACY OF EFFICIENCY

All the artificial means —wise and unwise — that the Typographical Union may adopt can not save its members from the effects of inefficiency, for ability is bound to overcome all obstacles. In treating with employers union officials find they can get good wages for capable men as employers are willing to buy highly efficient labor.

The indifferent workers keep scales low, and in these days no one can expect to get more than the scale unless he studies and learns and knows

*James M. Lynch, President ITU
in an address to a local union*